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HOW TO START A MEN'S CHOIR.

BY

WALTER JAMES KIDNER,

Conductor, the Society of Bristol Gleemen; Singing Master, Bristol School
Board; Assistant Examiner in Music, H.M. Government (Board
of Education); Licentiate and Member of Council, Tonic
Sol-fa College; and Member of (Western Section)
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BY

WALTER JAMES KIDNER,

*Conductor, the Society of Bristol Gleemen; Singing Master, Bristol School Board;
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PREFACE.

IN the compilation of this brief account of the *modus operandi* of a male-voice glee choir, the author desires to acknowledge, with many thanks, his indebtedness to the Officers and Committees of the following societies for permission to print their rules and extracts:—

The President, Edward A. Harvey, Esq., and Committee of the Bristol Madrigal Society. The Honorary Secretaries, W. M. Crawford, Esq., and A. A. Taverner, Esq., and Committee of the Bristol Royal Orpheus Glee Society. The President, Sir Frederick Wills, Bart., M.P., the Honorary Secretaries, James Keniston, Esq., and C. W. Warren, Esq., and the Committee of the Society of Bristol Gleemen. The Conductor, Alfred Furse, Esq., of the Civil Service Vocal Union, London. The Conductor, T. B. Evison, Esq., of the Lothbury Male Voice Choir. The Conductor of Mr. H. W. Weston's Male Voice Choir. Harry Evans, Esq., F.R.C.O., Merthyr, conductor of the Dowlais Male Voice Choir;

and H. J. Davis, Esq., conductor, and the Committee of the Bath Orpheus Society.

The Rules of several of the best male-voice choirs in London are also given in the Appendix. In the case of the Stock Exchange Orchestral and Choral Society, the playing and the singing members meet separately. The conductor of the orchestra is Mr. ARTHUR W. PAYNE. The choir conductor is Mr. MUNRO DAVISON, F.R.C.O., L.R.A.M.

References to some important societies—The London Madrigal Society, the Noblemen and Gentlemen's Catch Club, the Eglesfield Musical Society, Oxford, &c.—are not included, as their constitution does not apply to societies open to the general public. Indeed, the little work does not pretend to be exhaustive, though it is hoped that it will be helpful to those about to start a men's choir.

How to Start a Men's Choir.

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How to start a Men's Choir.

HOW TO START A MEN'S CHOIR.

Vocal Constitution.

In forming a choir for the practice of male-voice glees and part-songs, the first point which naturally presents itself for consideration is the vocal constitution of the choir. Shall the top line be sung by alto or by tenor voices? Much may be written in favour of either class of voice.

The Alto Voice.

The alto voice lends itself readily to the *leggiero* singing in the highest part; the falsetto voice produced by the thin register is very agile; the tones are piercing rather than powerful, and this penetrating quality compensates in a certain degree for lack of strength, so useful in loud singing. Its chief deficiency is, that the falsetto does not blend well with other voices. This is not always objectionable. In some compositions with wide range of compass the effect is fine, but one is always conscious, in listening to a choir with altos, that they are present; the voice "insists"; it will be heard, and this is not the case with other voices. This want of blend is especially noticeable in absolute unison passages. In a good choir, all the voices should blend so perfectly that no section may be heard through, or above, the others. Obviously, such unison passages must lie within the compass of all the voices, high or low, consequently they sometimes descend below the effective part of the alto voice, and the thin register, unable to sink its individuality, prevents

absolute unison in tone, although all the choir are singing the same notes. This deficiency of blending defeats the expression desired. The declamatory power, under such circumstances, becomes marred by the thin quality of the falsetto voice, which is unable to associate on even terms with the full and robust tones of tenors and basses, moving in stately and dignified ease.

It may be argued that absolute unison passages are rarely met with. That may be, but it does not alter the fact of this want of vocal agreement, and composers are probably aware of it, and avoid, as far as possible, writing in such manner, knowing that, under the circumstances, full justice cannot be done to their music.

When the alto voice is at its best, *i.e.*, when the owner is young, it is sympathetic and exceedingly flexible, and if carefully trained—which, by the way, is rarely the case—is capable of very useful work in glees.

This voice is useful in church music. In English cathedrals, where it is heard in its highest cultivation, many fine anthems depend largely upon this voice for success.

The alto voice, being an artificial production, has a comparatively short life. Soon after middle age it shows signs of wear, becomes metallic, harsh, and nasal in quality, and less under control. One such aged voice has, in the experience of the author, spoilt the tone of a whole choir, by standing out, unable to become absorbed or assimilated, even with the other alto voices.

The Tenor Voice.

If tenors are to sing the highest part, care must be taken to choose tenors only of that quality known as *leggiero*, light and flexible, those who have ability to use the upper notes of the voice with ease.

The tenor singer who sings "Sound an alarm," "Come if you dare," &c., with a swagger, and what-d'ye-think-of-that sort of expression, is useless for first tenor in glees; he will shout down all his companions and spoil the effort of the entire choir. Such a tenor must be put to sing second tenor; he will be disgusted, no doubt, but a conductor who knows his business will be firm, and consider the general good.

A tenor of this description once applied to the author for admission as first tenor in a glee choir. It was pointed out that he was unsuited to that part, and his look of amazement was amusing. "Not sing first tenor," he said, "why I can sing up to B^b as easily as to G."

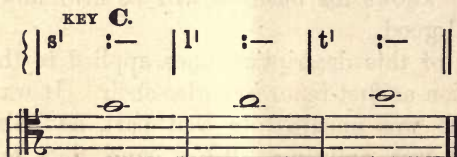
As an object lesson to the choir generally, and himself more particularly, he was allowed to sing top line for one evening. Being a good reader—a Tonic Sol-faist—he exerted himself to prove his case. At the conclusion of the practice, he hoarsely said to the conductor, "I thought I could sing up, but *you* and *your* glees have killed my voice," with a special emphasis on the pronoun. However, a day or two afterwards, having recovered the use of his voice and his temper, he agreed that first tenor singing in glees was different from the singing of songs which introduce an occasional high note, and he subsequently joined the choir as a second tenor, and became a useful member.

The foregoing is really the whole case for first tenors in a nutshell, so far as voice, *per se*, is concerned.

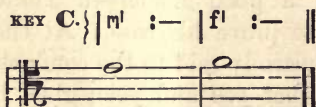
Choir of Tenors and Basses.

We will suppose that a choir is formed, consisting of 1st and 2nd tenors, and 1st and 2nd basses. They meet for practice, and all goes well for a time, but in a few months, trouble begins. The first tenors sing out of tune.

get flat, and sometimes stop singing. "What's the matter?" you ask, "Our voices are tired" is the reply, and you find upon examination that the top-line men, who have for a little time been gaily and easily singing the high music, have been forcing up the lower and middle register of the voice to G, A, and B.



This register of the voice, known to some as "chest voice," others, "lower" and "upper thick," should not be carried higher than E or F.



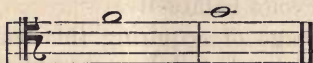
If it be forced higher, the inevitable result of straining upwards is vocal weakness, and if the vicious course be continued, a total loss of tone and singing power follows.

The Voce Mista.

The remedy is to teach the first tenors to use the *voce mista*—the mixed voice—and this is not easy. The first attempt to attain this power results in everybody concerned singing falsetto, and many of the choir will assert that they cannot sing other than falsetto, or shout in the chest voice. They are probably right; it is not likely that amateur tenors will use the *voce mista* without instruction. Much time cannot be spared for this, and brief instruction must suffice.

The first step is to ask the vocalist to sing F or G

KEY C. } | f' :— | s' :— ||



in the thin register, falsetto, and point out to him the physical impossibility of making a crescendo upon it, without changing the register—*i.e.*, altering the setting of the vocal cords. A great point is gained in thus showing the tyro that the falsetto will not, to any appreciable extent, allow any increase—*i.e.*, crescendo of sound. Then direct him to sing the same note or notes to the vocal sound *oh*. Increase the power gradually; at the same time change the vowel to *ah*, being careful to keep the voice of the singer directed forward in the mouth, where he sang *oh*. With sufficient breath, directed from the middle of the chest and side ribs, and *not* from the lower part (abdomen), the vocalist should experience the tightening of the back and upper part of the mouth, which usually accompanies the first attempt to use the mixed voice.

This sensation of tightening in the mouth is considerably modified by practice. After two or three attempts, the beginner will probably find, to his satisfaction, that he can produce a fairly full and strong note, without the great exertion and upward rush which accompanies a forced-up voice.

The foregoing is, briefly, a first attempt to realise the existence of the mixed voice, but full command, so as to use it easily, and to blend the upper and lower registers of the voice to one harmonious whole, requires time and judicious training from a competent teacher.

Space will not permit, within the limits of this pamphlet, of the full consideration of the voice and its training.

Suffice it to say, that if the first tenors are to prove serviceable, and their voices lasting, they must be taught to use the mixed voice habitually.

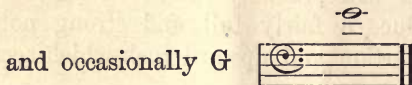
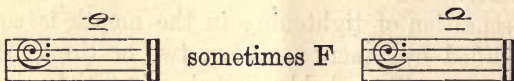
A great advantage of acquiring this use of the upper part of the voice is, that it lasts to old age, whilst the artificial alto voice, falsetto, is rarely useful or pleasant after the age of 50.*

If tenors instead of altos sing the upper line, absolute blend of the voices is *possible*. A further advantage is that they are able to sing down to a comparatively low range. Altos cannot do this; they are usually basses who sing falsetto in the upper and bass in the lower part of the voice, with a useless gap between the two.

The alto voice is of little use below tenor G. The tone at this pitch is very thin and weak, and then the bass voice appears, with comic effect.

First Basses.

The first basses will also require special attention as to use of the voice, having frequently to sing E



In Callcott's fine glee, "Green thorn of the hill of ghosts," the first and second tenors and first basses each commence in turn on the last-named high note, G, and to be able to sing this with good tone requires long practice and training in the use of the mixed voice.

* The father of the author, who died in his 72nd year, sang first tenor to the close of his life, and habitually used the mixed voice.

Balance of Voices.

An important consideration is the balance of the choir. No hard or fast line can be laid down in respect to this matter, as voices vary so much in power, and a smaller number of voices in one part may do better than a larger number in another; but generally the outer parts should be strongest. The first tenors and second basses, having to use the extremes of the voice respectively, require to be numerically strong to balance the inner parts.

Voice Training.

Generally, when a male-voice choir is formed, there is little time or inclination to give attention to voice cultivation. Members of choirs are so very anxious nowadays to rush into public, that all the available time is occupied in preparing for the event. Still, to be successful, a conductor must insist upon good tone; for one thing the harmonies in a male-voice composition have to lie within a comparatively small compass, hence great purity of tone and good singing are required to produce satisfactory results. To obtain this desirable result requires inexhaustible patience on the conductor's part. It is unnecessary to enlarge upon this point, as patience without ceasing should be an integral portion of every conductor's equipment.

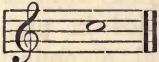
It is, however, possible, even with time largely occupied in preparing for a concert, to get good tone by occasionally giving short exercises to improve the *resonance* of the voices. As a rule, very little attention is given to this important branch of vocal culture. Too much is said about registers; some reference to them is necessary of course, but it is frequently overdone. Again, some conductors talk learnedly about "closed" voice, "covered"

voice, &c., much of which flies over the heads of their hearers. Time may be profitably occupied by showing what improvement can be effected by attention to resonance.

Briefly, resonance means resounding; a resonant voice is full and rich, with plenty of tone, not necessarily loud. The shape of the lips, the mouth generally, and the position of the tongue are important factors in the quality of the voice.

It can be shown, with but little trouble, that the shape of the mouth and lips largely determines the quality of the voice.

It is a well-known fact in acoustics that a column of air will respond, audibly, to a note sounding near it, provided the pitch be suitable. A simple experiment will prove this. Take an ordinary, thin, table drinking

tumbler, strike a C tuning-fork,  hold

it over the top of the glass, and a faint reverberation will be heard; slide a piece of cardboard slowly over the top of the glass, and as the aperture diminishes, the sound will increase in volume, until the column of air within the glass is of the required size to suit the pitch of the sounding fork.

As soon as that point is reached, the sound will ring out quite loudly, proving that air is resonant, and will respond to a note of suitable pitch. Now, hold the sounding fork before the lips (be careful not to sing), and move them from the position for singing *oh* to that for *ah*, and, if the lips be properly shaped, the vowels indicated will be heard distinctly, but not loudly.

The air in the mouth, like the air in the glass, responds to the sounding fork, and the shape gives back the vowels. Clearly, therefore, well-shaped mouth and lips are required

to get good quality of tone, and as the vowels of the English language are shapes, and the consonants are joints, practice with vowel sounds is a good thing, as tending to produce good tone.

A very convenient exercise, requiring no books and only occupying a few minutes prior to the ordinary practice, is to sing the scale, *doh* to *doh'*, thus:—

$\left\{ \begin{array}{l} \text{d} : \text{d} \mid \text{d} : - \\ \text{oo} - \text{oh} - \text{ah} \end{array} \right. \overset{+}{\mid} \left\{ \begin{array}{l} \text{r} : \text{r} \mid \text{r} : - \\ \text{oo} - \text{oh} - \text{ah} \end{array} \right. \overset{+}{\mid} \left\{ \begin{array}{l} \text{m} : \text{m} \mid \text{m} : - \\ \text{oo} - \text{oh} - \text{ah} \end{array} \right. \overset{+}{\mid} \left. \right\} \&c.$

oo - oh - ah oo - oh - ah oo - oh - ah

in keys suited to the different voices, say F, G, and A for tenors, and C, D, and E for basses. This exercise *must* be sung *piano*, the lips kept quite supple, and all stiffness in the throat and mouth avoided. The vowel sounds should glide from *oo* to *oh* and to *ah*, the vocalist being careful to keep the sound right at the front of the mouth. The little exercise is to be sung up and down the scale, and the compass extended as progress is made. In singing these vowel sounds, care must be exercised that, as the voice glides from *oo* to *ah*, the tone does not slip from the front to the back of the mouth.

It is difficult for the average Briton to sing a good forward *ah*, either the tongue rises and obstructs the passage, or the sound (tone) seems to issue from the back of the mouth and throat, and much practice is necessary to control the unruly member, the tongue, and coax the tone forward.

A conductor may have some difficulty to induce the choir to submit to voice exercises, unless the choir is preparing for a competition, in which case voice exercises should be insisted upon. On an ordinary practice night

time will not permit of elaborate voice studies, consequently very simple elementary exercises are suggested, but good results will accrue if they be used regularly and systematically.

Style of Music.

ACCOMPANIED *v.* UNACCOMPANIED.

An important matter for consideration is the style of music to be adopted, and this point will depend, in a measure, upon the voices in the top line, but not altogether.

Shall the singing be accompanied by a pianoforte, or shall the higher requirements of unaccompanied part-singing be studied?

In Wales, where male-voice choirs are to be found in large numbers, the practice obtains of singing with pianoforte accompaniment, with, occasionally, disastrous results.

When a choir of men with vigorous voices is accompanied by a pianoforte, and the instrument is overpowered by the volume of sound, voices and piano do not always agree in pitch.

With a piano merely playing the vocal parts, and not an independent accompaniment, the result is unsatisfactory, and very irritating to sensitive ears, the sharp stroke of the notes on the piano, does not sympathise with the *sostenuto* of the voices, and the vocal effect is marred.

There are special compositions, in which the accompaniment is *obbligato*, and cannot be dispensed with; this style of composition is more properly male chorus singing, therefore reference to this class of music does not find place in a book treating of unaccompanied glee and part-singing.

Compared with a piano accompaniment that merely doubles the vocal parts, unaccompanied singing is far and away superior. Even at practice it is better not to have a piano, as vocalists who learn their part from a keyboard often sing with false intonation, the result of singing by ear from an imperfect model.

This question of accompaniment, or none, and, consequently, of different styles of music, seems as much as anything a matter of temperament. In Wales, where male choirs have accompaniment, the style of music preferred is massive, with choral effects on a large scale, great contrasts in force; and showy pieces, with much fire and energy, are usually sung. In England, male-voice singing is usually unaccompanied, and the style is *suaviter in modo*, rather than *fortiter in re*.

After a recent visit to Newport by the Society of Bristol Gleemen, the *South Wales Argus* said, "The feature of their singing was that it was *unaccompanied*, the *consequence* being that all the parts could be heard *blending* beautifully." The italics are added, and the criticism is quoted as independent testimony to unaccompanied part-singing. Each style undoubtedly possesses good points, and the members of a choir naturally select that which meets with their approval.

Solos with Vocal Accompaniment.

We will first consider vocalisation *à bouche fermée*—i.e., with shut mouth, the teeth closed and the lips nearly so, and known sometimes as "trick singing." Properly speaking this is not singing at all, but humming, or making vocal sounds without words. Some singing masters recommend and use this as a means of strengthening the breathing power without tiring the voice, others

denounce the practice unsparingly. Without enquiring into its merits or demerits, which the pundits may be left to discuss, the practice of humming an accompaniment to a solo voice is frequently followed, and, when *well done*, it affords a relief in a male glee concert from the heavier glees, and usually such items are favourites in a concert room.

The chief difficulty is to get good tone from the humming voice; in soft sentences it is comparatively easy, but in the louder interludes between the verses, and in crescendo passages, the tone often degenerates to a buzzing, rasping noise that is very irritating to listen to. Some singers close the middle part of the lips firmly, and trumpet through the side of the mouth, others force a blast through the nose, while a third section will open the lips and emit a subdued lowing, like a sick cow; meanwhile the unfortunate soloist is vainly struggling to give effect to his solo, and looking appealingly to the conductor for relief.

One way to get good tone in humming is to sing the accompaniment to the syllable *koo*, softly and very gently, followed by *oo* with the lips parted slightly; finally, to allow the lips to touch lightly, and be careful to make the tone as much like a soft *oo* as possible. A good result should follow, with vibrating lips, but *much practice* is necessary. A humming accompaniment, when it is well done, is a severe test of the vocal ability of a choir.

Success is the result of hard work. Although humming effects may not be of a high musical level, the subordination, and the absolute necessity of great care in preventing individual voices intruding, is good discipline, and if for no other reason, a humming accompaniment is useful.

Choice of Music.

The male alto voice is indigenous to England. On the Continent, where this voice is practically unknown, the upper part in male choirs is sung by tenors.

The large majority of English male-voice glees are written for alto, tenor, and bass, and for a choir thus composed there is abundance of music ready to hand, in four and five parts. But for choirs of tenors and basses the supply of English music is comparatively small, and it is necessary to go farther afield, and draw upon the rich store of French and German glees and part-songs available, which well suit a choir so constituted. This state of the market operates in either direction; choirs with altos cannot sing, with effect, tenor glees, or *vice versa*.

It is asserted by some writers on glee singing, that glees, properly so called, can only be sung by choirs having alto voices, and that choirs of tenors and basses should be restricted to part-songs and heavier compositions. Such a sweeping statement must be taken *cum grano salis*; the fact is, that a tenor and bass choir can with training sing glees and part-songs effectively, whilst a choir with an alto top line is rarely satisfactory, save in glees written specially for that voice.

Financial Constitution of Choir.

It is of great importance that all choir affairs shall be managed on strict business lines. A choir is a commonwealth, and a sound financial basis is absolutely necessary for continuance and a successful life.

The first question to be settled, which is best done by discussion among the members, is what subscription shall be paid, and as this depends upon the probable expenses,

some consideration of the best means of making the new choir attractive, and therefore financially successful, is very necessary.

One very good method of attaining this desirable result is to make the new society as much like a club as possible, something more than a mere periodical meeting with singing for an hour or so.

In Bristol, the three principal male-voice societies, The Madrigal, The Orpheus, and The Gleemen—named in order of seniority—make this club-like side an essential feature of their organization.

At the meetings for practice the following is the routine observed:—Assemble at 7.30 or 8.0 p.m. (the hour is not the same in each), sing for an hour, then adjourn to an adjoining room for 15 or 20 minutes for light refreshments, a little chat and a smoke; re-assemble and sing until 10 o'clock. The idea of a club is further carried out by all the members sitting at tables round the room, with the conductor's desk near the centre, to be easily seen

The custom of an interval at each ordinary practice is useful, giving members the opportunity to fraternise, and generally to know each other far better than a hurried greeting on assembling and departure. In one word, it promotes camaraderie, and this good fellowship binds men together who have a common aim.

An important adjunct is the acquisition of a library of music, to be the property of the society, thus permitting the use, again and again, of favourite and familiar glees, the copies being in this way always at hand, ready for use, without the necessity of giving previous notice to members to come prepared with their private copies. As individuals leave the society from time to time, they do not take the glees away with them. as would be the case

if the copies were personal property, thus a large and useful library of music is gradually acquired.

The three societies referred to have each a large library of music, including some valuable copyrights in glees, written specially for them, and this property, stored at the club-house, is additional aid whereby a male-voice glee society is made permanent and successful.

It is apparent that an organization based on the foregoing lines will require for support a larger subscription than a society where members have to purchase every season fresh glees, which accumulate at home, and are of but little use to the owner away from the choir, as at least four voices are wanted if they are to be sung in private.

An estimate of expenses, based on the suggestions made, may be drawn up, but, as in different towns and cities the details of rent of room, printing and advertising may vary somewhat, such figures do not afford more than general guidance.

By the courtesy and permission of the Committee of The Society of Bristol Gleemen, I am able to give an epitome of the balance sheet of their first year's working. It may be observed that no payment was made to the conductor during the first year; that was not possible with a large expenditure for music and materials. Subsequently this was remedied, the large initial outlay of £36 for music, &c., not being incurred again.

THE SOCIETY OF BRISTOL GLEEMEN.

Balance Sheet (1st year) to March, 1887.

Dr.		£	s.	d.		Cr.		£	s.	d.
Preliminary Expenses		3	4	8	Fees received—					
Rent of Room for Practice	8	11	0	Hon. Members,						
Refreshments and Re- bate	21	10	6	15 at 21/-		15	15	0		
Printing, Stationery, and Postage	7	11	1	Active Members,						
£ s. d.				65 at 21/-		68	5	0		
Music	29	10	9	3 at 10/6		1	11	6		
Boxes for stor- ing music	4	10	6	Visitors		0	6	0		
Cases do.	1	13	0							
Rly. carriage and Insurance	0	18	0							
		36	12	3						
Pitch Pipes and Baton	0	19	0							
Librarian	2	2	0							
Balance in hand	5	7	0							
		£85	17	6				£85	17	6

Two items call for explanation. First, rebate to members. It was the custom in the early years of the society to make a rebate of sixpence to each member who answered the roll-call at the beginning of the meeting, and members had the option of the fee, or a ticket of corresponding value for refreshments. Subsequently a different arrangement was made, everybody going to the refreshment room, and no fee being allowed for punctual attendance. The second item refers to honorary members. Friends and well-wishers of a new choir can usually be found who will contribute to the funds, receiving in return two tickets for the annual concert.

At the annual concert, known as "The Ladies' Night," the arrangements are similar to those at the ordinary practice night. The programme is divided about equally into two parts, with an interval of half-an-hour, when everybody, audience and choir, adjourns to the adjoining rooms for refreshments. This practice is followed at the concerts of each of the three societies referred to: the Ladies' Nights are very popular, and always well attended. No doubt the half-hour lounge and conversation have attractions, in addition to a love of male-voice unaccompanied glee singing, to which Bristolians have, for more than half a century, been exceedingly faithful.

This club-like organization has been here described in detail, as this arrangement is not, so far as the author has been able to ascertain, generally adopted; but experience has shown, in the West at all events, when male-voice choirs follow these, or similar lines, they are usually successful.

Public Vocal Competitions.

The *raison d'être* of many choirs is public competition, and to attain proficiency members attend rehearsals with commendable regularity. In Wales, the home of the eisteddfod, choirs work with great enthusiasm to prepare for these public occasions, and the culture attained by this study and work is very considerable. An eisteddfod, which means in Welsh, "a sitting," "a session," is a national congress of Welsh bards and musicians, to encourage music, poetry, literature, &c., and to foster a spirit of patriotism; so far, good. It is, however, much to be regretted that the prizes awarded for this valuable culture, consist mainly of money. Where this is an essential feature, rather than the honour of striving to excel in art for its own sake, competition is in danger of

lowering the level of art culture instead of raising it. Angry feelings have been displayed at eisteddfodau, caused mainly, it is to be feared, by the pecuniary prize offered, which is likely to have been avoided if the higher level of honour only had been the result aimed at. Competitions, under certain conditions, are useful institutions, but it is to be feared that competitors think more of money and too little of art, and the good resulting from musical study. Public reports of the unseemly wranglings at these gatherings are not pleasant reading.

Rules.

A necessary corollary of an association of any sort is a set of rules mutually agreed upon by members, for the easy and harmonious working of a club or choir. By the courtesy of the committees of the following societies, rules are appended.

In the Appendix is a copy of the rules adopted by the Bristol Madrigal Society, the senior male-voice choir in Bristol. This is the famous association which has been in existence for upwards of sixty years, and although madrigals require the assistance of boys' voices, it is here referred to as a successful instance of a choir whose organization is of the club-like nature referred to above. The present conductor is Mr. Daniel W. Rootham, the well-known voice-trainer.

Next follow the rules of the Bristol Royal Orpheus Glee Society, founded in 1844. This society is composed of altos, tenors, and basses. The late Alfred Stone was formerly conductor; the present chief is Mr. George Riseley.

The youngest of the Bristol male-voice choirs is the Society of Bristol Gleemen, founded in 1886, consisting of tenors and basses, and in this case also the rules are given. All three societies are conducted mainly on the

club lines above described, differing only in details, as shown in the rules.

Officers.

The success of a choir depends in a great measure upon its officers.

Conductor.

To the public generally, the chief officer is naturally the Conductor, simply from the fact that he is more in evidence than the other officers. For obvious reasons, the writer is unable to say much about a conductor's qualifications, beyond the fact that his office is no sinecure. If, musically, things go well, he receives the praise; but, on the other hand, should anything be unsatisfactory, the blame is his. To take one possibility, concerts are usually given in the winter months. Suppose that the programme and the singers have been well prepared, but on the morning of the concert, a disagreeable day, with east wind or snow, sets in, and the choir members assemble in the evening in poor spirits, wet and uncomfortable. The singing falls flat, and the whole function suffers from climatic causes, over which nobody has any control. The audience disperse, shrugging their shoulders; "Poor choir," they say, "conductor not up to much." One thing is evident, a conductor must be a cheerful soul, and courage should not be the least of his qualifications.

The following good advice, relative to some of the necessary qualifications of a conductor, read by Dr. McNaught at a meeting of conductors and managers at Morecambe, in August, 1900, may be studied with advantage. He said, as reported in the *Morecambe Telegraph*:—

"One point must be strongly emphasised. A choir cannot very well be better than its conductor. It is all

very well to talk of choir-training, but we must first learn conductor-training. I have often wondered how many conductors systematically train their ears. Most conductors stumble or drift into their work, and it is therefore not a matter of surprise that they are tolerant of many faults. I do not see how a conductor is to accomplish any first-rate results unless he has cultivated his ear for tone, blend, and rhythm, enunciation and other technique, to say nothing of the cultivation of his taste. A conductor at every moment of his work is dependent upon the sharpness of his ear. If his own sense of rhythm is deficient the performance of his choir will be heavy and lumbering; if his ear for tone is not acute he will happily tolerate the most unmusical sounds, and if he is not able to follow all the parts of a choral piece he will pass over extraordinary wrong notes. So to all beginners at conducting I would say, be always training your observation. Listen to performances, bad and good, and be able to account to yourself for what is bad and what is good. Listen to your own choir under the conditions in which an audience and an adjudicator listen. You cannot tell how your choir sings until you get some distance away from it.

* * * * *

“Expression marks constitute another point calling for experience and judgment. In what relation of force does a *forte* stand to a *piano*? How soft should a *pianissimo* be? How much louder a *crescendo*, and how much faster an *accelerando*? Is there any difference between a *ritard* and *rallentando*? It is not possible to answer any one of these questions definitely. All gradations of force and tempi covered by the foregoing and other similar terms must be left to the educated taste. They will always be matters of feeling, as all artistic interpretation must be.

It will be a sorry day for musical art when someone invents a machine or a notation that will exactly define such terms. They are meant as suggestions, and their suggestiveness will naturally vary with the individual. The most woeful result of their misinterpretation is exaggeration. This is fatal to effect. Conductors who have been told that they exaggerate, or who have any reason to suspect their tendencies in this direction should seize every opportunity to hear the best performances, and should try to appreciate the virtue of restraint—one of the highest qualities of artistic execution."

Committee.

The details of the inner life of a society are best entrusted to a small committee, elected by the members, and half-a-dozen are ample for the purpose.

In order that the business management shall be in good and experienced hands, it is advisable that only two of the committee, senior in office, shall retire annually, but be eligible for re-election. This arrangement means that a committee-man is elected for three years, and the society reaps the benefit of having men of experience to control details. In the first year the "retiring" committee-men are elected by ballot.

The officers, elected annually, in addition to the committee, are honorary secretary, or secretaries, and honorary treasurer.

Hon. Secretary.

The office of Hon. Secretary is a most onerous one; a good man of business is a *sine qua non*—that is the groundwork, the foundation of his qualifications. To the members particularly, and to the public generally, the secretary is the living embodiment of the society, in

fact, he is the society. Far more than is generally acknowledged, the success, or otherwise, depends upon this important officer. He should be cheerful, have a smiling face for each member, be early at practice, to set an example for punctuality, should be always looking on the bright side of life, an optimist to the backbone; and with such a happy, jolly officer, the success of a society is to a very large extent assured, and very fortunate is the choir and conductor whose secretary can thus be described. It goes without saying, that he must initiate things, take time by the forelock, and say to all and sundry, *this* must be done, *that* must be attended to; he must compel success and not expect it to come without work.

Hon. Treasurer.

The rôle of the Treasurer is passive rather than active. The secretary is the man who drives the engine, the treasurer is the stoker who supplies the fuel—the funds to carry on the business. A little tact is sometimes necessary to extract half-a-guinea or a guinea from a member. As a rule, there is but little difficulty in this matter, though some men are characteristically lax in paying, and a good treasurer proves his tact and usefulness during the year, when at the annual meeting he has only a small defaulters' list—a few black sheep found in most flocks.

Presidents.

Nothing has been said respecting President or Vice-President. Each of these officers may be regarded as somewhat in the nature of a luxury—the flower in the coat that adorns the individual. A good and useful president and vice-president, although neither may be absolutely essential, are very desirable adjuncts to a society. They are usually men of good social position, and it is

often regarded as a *cachet* of particular stamp to belong to a society with such leading men at the head. It is well to have a high motive in a musical society. The musical ideal is to do as well as any other society, not better; to have a gentleman's ideal of being equal to his peers. In this ideal the tone can be well set by the president and vice-president, and such high example will do much to raise a society above that *cul-de-sac*, viz., competition, and do much to induce members to realise the old Elizabethan spirit, which gathered men together for the pure pleasure of singing, rather than as a means of gratifying their self-love by singing in public.

Never to sing at concerts would be of course somewhat selfish, as depriving one's friends of enjoyment and great pleasure. But public appearances may be made to serve a good end, by devoting the financial proceeds to charity.

The ideal of musical life may thus be realised, by forming an organisation for the cultivation of the highest and best form of music, the human voice divine, and by employing such gifts in alleviating the lives of less favoured brothers and sisters.

The many and various items that go to make a successful society have now been referred to in detail. Much of the success of these clubs and choirs depends upon the smooth working of the rules and regulations by which they are governed. Managers will do well to bear in mind the well-known maxim, "A constant fidelity in small things is a great and heroic virtue."

APPENDIX.

(Rules inserted by kind permission.)

Rules of the Bristol Madrigal Society.

Established January, 1837. Director: Mr. D. W. ROTHAM.

1.—The Society shall be called "THE BRISTOL MADRIGAL SOCIETY," and shall consist of Sixty Members, and such Honorary Members and Associates as the Society shall from time to time elect or admit. The Members and Associates shall meet periodically for the performance of Madrigals. Honorary Members shall be persons of distinguished musical ability who are non-resident, or those who have rendered conspicuous services to the Society; Associates shall be gentlemen whose assistance is desirable to the Society.

2.—A President, three Vice-Presidents, a Director,* and a Secretary shall be elected annually, and shall, with three members to be elected at the same time, constitute a Committee of Management; any person not being a member may be elected President, and such election shall constitute him a member.

3.—The President and the Secretary shall be Treasurers; a banking account shall be kept in their names.

4.—The Secretary shall keep the Minutes of the Society, and pay to the bankers all moneys received.

5.—A Librarian shall be appointed by the Committee, and shall receive five shillings for each meeting he attends for his services.

6.—The Director and Librarian shall have charge of the music.

7.—The Society shall hold its meetings on the second and

* Director, *i.e.*, Conductor.

fourth Wednesday in January, April, November, and December, and on the second or fourth Wednesday only in February, March, May, June, July, September, and October, and that no meeting be held in the month of August; provided that in any month in which the Society shall determine to hold a Ladies' Night, the Committee have power to arrange the meetings as they may consider expedient.

8.—The chair shall be taken by the President, or in his absence, by one of the Vice-Presidents, at half-past seven o'clock in the evening, except at the Annual Meeting, when the chair shall be taken at seven o'clock precisely; and thereupon the Secretary shall immediately call over the names of the members. In case the President and Vice-Presidents shall all be absent at the time appointed for taking the chair, the members present shall elect a Chairman *pro tem*.

9.—Each member shall subscribe Two Guineas per annum, which shall become due on the first meeting in each year; and at every ordinary meeting throughout the year, at which he shall be present when the names are called over, he shall receive two shillings, or if he belongs to the musical profession, four shillings, or if to the Bristol Cathedral Choir, six shillings; provided that if he leave before the meeting separates he shall forfeit the amount he would thus be entitled to receive; provided also that a defaulter in payment of his subscriptions shall not be entitled to any such receipt so long as his subscription remains unpaid, but if it be paid on or before the last meeting in March, he shall be at liberty to claim payment of all sums he would have been entitled to receive in case his subscription had not been in arrear; provided always that in case the subscription of any member be unpaid at the first meeting in April, he shall no longer be considered a member, but he may be re-admitted on a vote of a majority of members present—to be expressed by ballot.

Rules 9 and 17 are altered by the Resolution of 24th April, 1895, as follows:—

“That, with the view of restoring the financial balance of the Society, the non-professional members agree to waive their fees,

and the professional members agree to receive half their present fees, and that the Associates also be paid one-half of the present fees;" and

"That so much of Rules Nos. 9 and 17 be suspended as may be affected by this resolution."

10.—If any member absent himself from five successive meetings he shall, in the absence of any satisfactory explanation, be subjected to exclusion from the Society, on the vote of a majority of the members, expressed by ballot.

11.—The door of the room shall not be opened during the performance of a madrigal.

12.—Any member having a candidate to propose, shall first hand in his name to the Committee, and shall confer with the Director as to his competency to take a part in a madrigal, it being understood no person be proposed who has not previously attended two meetings of the Society; those voices having a preference which the Society requires most.

13.—Every candidate for admission into the Society (who *must* be competent to take part in the performance) shall be balloted for at the meeting subsequent to the one at which he was proposed and seconded; not less than twelve members to be present, and four black balls to exclude.

14.—Every member, on his admission into the Society, shall pay his full subscription for the current year.

15.—The exclusion of a member upon any other grounds than those alluded to in Rules 9 and 10 shall take place by ballot, of which a fortnight's notice shall be given to each member by the Secretary. The vote of two-thirds of the members assembled on such notice will be required in order to exclude.

16.—Honorary Members shall be elected by the Society by open vote, being first recommended by the Committee; but the rules and regulations applicable to the members of the Society shall not extend to Honorary Members.

17.—Associates shall be admitted by invitation from the President upon the recommendation of the Director, and such invitation shall be renewed at the Annual Meeting; but they

shall not pay any subscription, nor be entitled to any privileges, except the receipt, on every night of attendance, of two shillings each, similarly to non-professional members, or, if Lay Clerks of the Bristol Cathedral Choir, four shillings, and subject to the like forfeiture.

See Note to Rule 9.

18.—Each member shall have the privilege of introducing at every ordinary meeting of the Society, except that appointed for the rehearsal of a public concert, visitors non-resident within three miles of the city of Bristol. In availing himself of this privilege, he shall, on the same evening, give to the Secretary, in writing, his own name and the name and residence of each visitor he has introduced; or in default shall pay five shillings for every visitor whose name he has not so given. Any member may introduce a visitor resident within three miles of the city, upon payment of two shillings and sixpence; the President and Director being allowed to introduce visitors without payment.

19.—No member shall be at liberty to sing any other part in the madrigals than that which he has on admission elected to take, nor to change his seat at the table, except at the request, or with the consent, of the Director, on whom the duty of placing the members, and of regulating the parts they are to take, necessarily devolves.

20.—Any five Members may require the Secretary to call, or, in his default, may themselves call a General Meeting of the Society, whenever they shall deem it expedient, giving seven days' notice by circular through the post-office, stating the object of the meeting, to which the power of the meeting shall be confined.

21.—The first meeting in January of each year shall be the Annual Meeting for the election of officers, passing the accounts, and transacting all other general business.

22.—Either of the foregoing rules may be altered at any General Meeting, subject to the notice required by Rule 20.

RULES FOR THE LADIES' NIGHT.

1.—THE PUBLIC CONCERT OR LADIES' NIGHT shall be held on such evening as the Committee may determine.

2.—The admission thereto shall be by tickets issued to members or their nominees, and to those only, and the price of the tickets shall be five shillings each.

3.—Each Member shall be entitled to twenty tickets, and the surplus shall be issued at the discretion of the Committee.

4.—The names of each member and of his nominee shall be entered on his tickets before they are issued, and the name of the visitor admitted shall be afterwards filled in by the person using the ticket.

5.—All tickets not taken up on the Saturday previous to the concert shall be considered relinquished, and be issuable by the Committee.

6.—The Director shall be empowered to call in for the vocal department whatever aid he may think requisite.

7.—The performance shall commence at eight o'clock, and there shall be an interval of half-an-hour for refreshments.

8.—The refreshment for visitors shall be confined to tea and coffee, and shall be supplied at the expense of the Society, and be served during the interval only.

9.—The same, with porter, bitter ale, and sandwiches, shall be provided for the members and those gentlemen who assist in the orchestra.

10.—The side gallery shall be reserved for the Mayor, the Dean and Chapter, the Members of Parliament, and other distinguished visitors.

11.—The Committee shall be empowered to make whatever arrangements they may consider necessary for holding the Ladies' Night.

The Society consists of 60 voices—altos, tenors, and basses, and about 40 boys, sopranos.

Rules of the Bristol Royal Orpheus Glee Society.

Established 1844. Musical Director: MR. GEORGE RISELEY.

1.—This Society shall be called the “BRISTOL ROYAL ORPHEUS GLEE SOCIETY,” and be composed of gentlemen who shall meet for the practice of Glees and Part-songs.

2.—The number of members shall be unlimited, provided that the voices are in due proportion to each other.

3.—For the transaction of the business of the Society there shall be a Committee of Management, to consist of a Conductor, Treasurer, Secretary, and four members, the senior in office of the last-named to retire annually, and at the Annual Meeting, the Conductor, Secretary, Treasurer, and one new member to be elected. The names of gentlemen willing to serve on the Committee shall be nominated and seconded (in writing) at the last practice preceding the Annual Meeting.

4.—The name of every candidate for membership must be communicated to the Committee, who will satisfy themselves, by examination or otherwise, of his musical efficiency. The candidate must subsequently attend two of the Society's rehearsals before being proposed and seconded, and his election shall be decided by ballot at the meeting following that at which he is proposed. Six black balls to exclude.

5.—Every member shall pay an entrance fee of five shillings (except he has been a member before) and a subscription of two guineas per annum, payable half-yearly in advance.

6.—Every member present at the Society's meetings when the names are called over and remaining to the close, having paid his subscription for the current half-year, shall receive one shilling and sixpence.

7.—The Committee shall have power to admit as Associates, gentlemen whose assistance is desirable to the Society. The appointment of Associates may be revoked at the discretion of the Committee. They shall pay no subscription and receive no payments, except in the case of members of the musical profession, who may be paid such remuneration as the Committee may think fit.

8.—The time and place of the meetings of the Society, determined by the Committee, shall be stated on printed cards, and supplied to each member and associate. A Member may introduce one or more friends (except at the rehearsal preceding an open night) on payment of one shilling for each person, but they will not be allowed to take part in the rehearsal without permission of the Conductor.

9.—The financial year of the Society shall end on the 31st March in each year, in order that the accounts to be presented at the Annual Meeting may include those of the Ladies' Night Concert that immediately precedes it.

10.—Members shall return all unsold tickets for the Ladies' Night by the end of the concert week, and shall pay for all tickets sold or not so returned within 28 days of the concert.

11.—Any member of the Society may borrow a set of printed glee books (but not the manuscript copies) on his making a written application to the Secretary, to whom they must be returned within three days; but on no account are they to be used for any public performance apart from the Society, or lent to any person not a member. A breach of the rule in any respect will subject the member to a fine of five shillings.

12.—No rule shall be altered or made without the recommendation of three Members, when after notice at one meeting it shall stand over until the next, and if agreed upon by two-thirds of the members present, shall be adopted. Any member refusing to conform to the Rules of this Society shall, by the same majority, be liable to be expelled.

13.—That the Committee shall have power to exclude any member from singing at a concert of the Society unless he attend at least five of the preceding rehearsals.

14.—In the event of the Society breaking up, the property shall be sold, and the proceeds equally distributed among the remaining members.

The Duties of the Officers of the Society shall be as follows :—

1.—The Conductor shall have the direction of the rehearsals and public performances.

2.—The Treasurer shall receive and disburse all moneys under the direction of the Committee. He shall keep a banking account, and pay all accounts by cheque signed by himself and one other member of the Committee.

3.—The Secretary to take minutes of the Committee meetings, call over the names at the Society's meetings, issue all requisite notices, attend to the general correspondence of the Society, keep a catalogue and have the charge of the property of the Society.

4.—The Committee (four of whom shall form a quorum) shall transact the general business of the Society, make suitable arrangements for the time and place of its meetings, select and approve new music and the programmes for public performance.

5.—The Committee shall not accept any invitation to give a concert or public performance without first giving notice of such invitation at one meeting of the Society, and taking a vote thereon at the next subsequent one, a majority of the votes of the members present shall decide the question.

6.—The senior member of the Committee present shall take the chair at its meetings.

The singing members are altos, tenors, and basses, and number between 90 and 100.

Rules of the Society of Bristol Gleemen.

Established January, 1886. Conductor: MR. WALTER J. KIDNER.

1.—That a Society, to be called "THE SOCIETY OF BRISTOL GLEEMEN," be formed for the practice and singing of male-voice glees and part-songs, and that it shall consist, in the first instance, of gentlemen who agreed to become members, in response to the invitation of Mr. WALTER J. KIDNER, at the preliminary meeting, held at the Athenæum, 12th January, 1886.

2.—That the Society shall consist of President, Vice-Presidents, Members, and Honorary Members.

3. The business of the Society shall be entrusted to a Committee, consisting of the Conductor, Treasurer, Secretary or Secretaries, and six other members (five to form a quorum).

Two members of the Committee, senior in office, shall retire annually, but shall be eligible for re-election. At the Annual Meeting the Society shall elect by ballot a Conductor, Treasurer, Secretary or Secretaries, and two members. The President and the Vice-President (senior in office) shall be members of the Committee *ex-officio*.

4.—The number of members shall be unlimited, provided that the voices be properly balanced.

5.—Every member shall pay a subscription of one guinea per annum, payable half-yearly in advance, and a rebate of sixpence shall be paid to each member answering the roll-call and remaining during the practice*; the list of names to be called at the hour fixed for the commencement of practice.

6.—Any gentleman may be elected by the Committee an Honorary Member of the Society upon payment of the annual subscription of one guinea, payable in advance, and shall receive two tickets for any public performance which may be given, such Honorary Members to have the privilege of attending the practices, but not of taking part in the singing except by invitation of the Conductor.

7.—Every candidate for membership must apply to the Committee, who will satisfy themselves by examination or otherwise of his suitability and musical efficiency; the candidate shall subsequently attend two practices, at each of which his name, together with the names of his proposer and seconder, shall be displayed in a convenient place for the perusal of members, after which his election shall be decided by the Committee.

8.—No gentleman shall be considered a member until he shall have paid his subscription and received his card of membership.

9.—The Committee shall have power to invite gentlemen to be associated with the Society upon any special occasion when such assistance is desirable, such Associates to pay no subscription and receive no fee, except in special cases in the discretion of the Committee.

* The practice of giving a rebate each evening was discontinued in 1889, and refreshments substituted.

10.—Meetings for practice shall be held on arranged dates, and notice shall be sent to members at the commencement of each half-year.

11.—That no member shall be allowed to sing at a concert who has not qualified himself by attending at least six practices preceding.

12.—No member or members shall be allowed to use the name or style of the Society at concerts other than those under the direction of the Society.

13.—At any ordinary meeting or practice night the Society shall be qualified to act as a Committee of emergency for any matter not provided for in the rules, or on any point which the Committee shall deem necessary to submit to the Society; but notice of this shall be posted up at the preceding two meetings of the Society, in a convenient place to be read by members, or a circular shall be sent to each member, conveying such notice, at least seven clear days before the meeting.

14.—Visitors may be introduced on practice nights by a member of the Society upon payment by the member of 1s. for each friend so admitted, such visitor to take no part in the singing except by the invitation of the Conductor. This rule shall be suspended on the occasion of the last two practices before any public performance.

15.—Any member of the Society may borrow music on his making application to the Librarian at one of the ordinary meetings, and paying a deposit of 2s. 6d.; such music to be returned in good condition to the Librarian on or before the next practice night. A breach of this rule, in any respect, will subject the member (for a first offence) to a fine of five shillings.

16.—The Annual Meeting of the Society, which shall be attended by members only, shall be held on the first meeting night of March in each year, for the purpose of receiving Treasurer's accounts, &c.

17.—The rules may be altered, added to, or amended; but only at the Annual Meeting of the Society; notice of such alteration, emendation, or addition shall be given at the two meetings previous to the Annual Meeting, and a majority of

three-fourths of the members present shall be required to give effect to such alteration.

Additional Rule, added at the Annual Meeting, March, 1891.

18.—That new members, joining in the second session of the current year, be not eligible to sing at the Annual Ladies' Night in December, except by special arrangement with the Committee.

This rule not to apply to former members rejoining the Society.

The duties of the Officers of the Society shall be as follows:—

The Conductor shall have the direction of the practices and public performances.

The Treasurer shall receive and disburse all money under the direction of the Committee. He shall keep a banking account, and pay all accounts by cheque, signed by himself and one other member of the Committee.

The Secretary shall take minutes of the Committee meetings, call over the names at the Society's meetings, issue all notices, attend to the general correspondence of the Society, keep a catalogue, and have the charge of the property of the Society.

The Committee (five to form a quorum) shall transact the business of the Society, make arrangements for its meetings, select and approve new music and the programmes for public performance.

The singing members are 1st and 2nd tenors, and 1st and 2nd basses, and number nearly 100.

Civil Service Vocal Union.

Mr. ALFRED FURSE, the Conductor, writes that this body has *no printed rules*. The following, he says, may be considered as rules from long usage:—

1.—That the society be called the "CIVIL SERVICE VOCAL UNION."

2.—That the members of the society shall be drawn from members of the Civil Service.

3.—That it exist for the practice of music written for male voices only.

4.—That the society give three concerts during the season—Two Smoking Concerts and a Ladies' Night.

5.—That the subscription for Active Members be 7s. 6d., and for Honorary Members 10s. 6d.

6.—That the rehearsals be held at Somerset House from 5.10 to 6.20 on Thursday evenings.

The Active Members number about 50, and consist of altos, tenors, and basses.

Lothbury Male-Voice Choir.

Mr. T. B. EVISON has kindly supplied the following particulars of this important London Choir:—

“The society which I conduct (The Lothbury Male-Voice Choir) has no rules! I started the Choir myself, and I ask the members (48) to attend regularly at the rehearsals and concerts, of which we give five during the season—four Smoking and one Ladies' Night. The Choir has been very successful without printed or written rules, and any circumstance which has arisen, during the twenty-five years of the Choir's existence, has been dealt with as it arose. For some years there has been no subscription. The concerts are held at the Cannon Street Hotel.” The choir numbers about 50 voices, and consists of altos, tenors, and basses.

Rules of Mr. Henry W. Weston's Male-Voice Choir.

1.—That the society be called “MR. HENRY W. WESTON'S MALE-VOICE CHOIR.”

2.—That subscribers of not less than 21s. per annum become Vice-Presidents of the society.

3.—That the subscription of Honorary Members be 10s. 6d. per annum, which will entitle to a free ticket for each concert given by the society.

4.—That the subscription of Active Members be 10s. per annum, payable in advance, which shall include the use of music.

5.—That candidates for admission to the Choir shall submit themselves to the Conductor for the classification of their voices before being elected by the Committee.

6.—That only members who have attended at least three rehearsals—one of which must be the final rehearsal—shall be allowed to take part in any concert given by the society, except by permission of the Conductor.

7.—That as all music for rehearsal is provided by the society it must, under no circumstance, be taken away.

8.—That the music to be practised shall be chosen by the Conductor.

9.—That the society meet weekly, on Monday evenings, at a quarter past eight o'clock, between October 1st and April 30th.

10.—That the society be managed by a Committee of fifteen members (five to form a quorum), exclusive of the Conductor, Secretary, and Treasurer, who shall be *ex-officio* members; and that the Committee have power to fill up any vacancy which may occur before the next Annual General Meeting.

11.—That five members of the Committee shall retire annually and be eligible for re-election at the Annual General Meeting.

12.—That a General Meeting of members be held annually, in the month of May, for the purpose of electing officers for the ensuing season.

13.—That a copy of these rules shall be given to each member, and the fact of joining the society shall be taken to imply acceptance of such rules.

14.—That the Committee have power to make from time to time such rules or bye-laws as may seem desirable for the well-being of the society.

Mr. SIDNEY MAXWELL, Hill Road, Wimbledon, *Hon. Sec.*

Mr. H. W. WESTON, Mus.Bac., Organist, Holy Trinity Church, Wandsworth, *Conductor.*

The Choir numbers about 40 voices, consisting of altos, tenors, and basses.

Stock Exchange Orchestral and Choral Society.

Choir Conductor: Mr. MUNRO DAVISON.

Orchestral Conductor: Mr. ARTHUR W. PAYNE.

1.—That the Society be known as the "STOCK EXCHANGE ORCHESTRAL AND CHORAL SOCIETY."

2.—That the Society consist of a President, Vice-President, and Orchestral, Choral, and Non-performing Members.

3.—That the affairs of the Society be managed by a Committee consisting of the President, Conductors, Treasurer, Secretary, Secretaries and Librarians of the Orchestra and Choir (who shall all be members of the Committee *ex-officio*), together with five orchestral, five choral, and five non-performing members of the Society.

4.—That the President be a member of the Stock Exchange, and be elected by the members assembled in General Meeting.

5.—That the Vice-Presidents be eminent musical men, and be elected by the Committee.

6.—That the Conductors, Treasurer, and Secretary be appointed by and removable by the Committee.

7.—That the non-official members of the Committee be elected by the members assembled in General Meeting; two orchestral, two choral, and two non-performing members to retire by rotation at the commencement of each season, but to be eligible for re-election; and that the names of any new members to be proposed for election on the Committee be sent to the Secretary not later than September 1st in each year. The Committee shall, notwithstanding, have power to fill up any vacancies which may arise during the season.

8.—That the Committee meet as frequently as is found necessary, to make all arrangements for concerts, conduct all matters relating to finance, and generally carry on the affairs of the society, with power to delegate their authority to sub-committees when they deem it necessary or desirable. Five to form a quorum.

9.—That the orchestral members and choral members of the Committee, together with their respective Conductors,

Secretaries, and Librarians, be constituted sub-committees for the management of the internal affairs relating exclusively to their own branches of the Society.

10.—That the Secretaries and Librarians of the Orchestra and Choir be appointed by and removable by their respective sub-committee.

11.—That a General Meeting of the Society shall be called in the month of September of each year, at which a report and audited statement of accounts shall be presented; and at any time upon receipt of a requisition, signed by not less than ten performing members of the society, stating the reason for which such meeting is desired.

12.—That not less than seven days' notice be given of any General Meeting.

13.—That the minimum annual subscription shall be £1 1s., which shall entitle orchestral and choral members to two unnumbered stalls, and non-performing members to one unnumbered stall, for each Subscription Concert given by the Society.

14.—That all subscriptions be due at the commencement of the season, and that no member shall participate in the advantages of the society unless his subscription be paid; and such payment shall be a distinct acknowledgment of, and acquiescence in, the rules of the Society.

15.—That the election of orchestral and choral members be vested solely in their respective sub-committees. Candidates must in all cases, prior to election, give satisfactory proof of their competency.

16.—That the Conductors have absolute control over the orchestra and choir during rehearsals and concerts.

17.—That no member or members shall use the name of the Society at any performance without the previous sanction of the Committee.

18.—That no instrument, music stand, or other property of the Society (with the exception of music in rehearsal) be removed from the hall in which rehearsals are held, without the written authority of the Secretary.

19.—That no music be borrowed by any members without

the consent of the Librarian, and the member so borrowing shall be answerable for its return in good condition in time for the succeeding rehearsal.

20.—That orchestral and choral members be regular and punctual in their attendance at the rehearsals and concerts, otherwise they will, at the discretion of their respective sub-committees, be liable to be disqualified from taking part in the society's concerts.

21.—That the Committee have power to suspend or expel any member failing to comply with the rules, or guilty of conduct calculated in their opinion to do injury to the Society; such member to forfeit his subscription, and all rights to which he may have been entitled in virtue of his membership.

22.—That notice of any proposed alteration in or addition to these rules be sent to the Secretary, in writing, not less than fourteen days before any General Meeting, and by him notified to all the members.

The Society numbers about 50 members, altos, tenors, and basses.

The Lombard Amateur Musical Society.

Conductor, Mr. ARTHUR H. D. PRENDERGAST. Founded in 1872. Meet on Monday evenings for practice. Give three Smoking Concerts and one Ladies' Night during the winter season, at St. Martin's Hall, Charing Cross. Have no printed rules. Business managed by a Committee. Thirty performing members—alto, tenor, and bass.

The Bar Musical Society

Consisting of Members of the Inns of Court. Conductor, Mr. A. H. D. PRENDERGAST. Meet for practice Friday evenings. Give, during the winter season, two Smoking Concerts and two Ladies' Nights, in the Dining Hall, Lincoln's Inn. Business managed by a Committee. About 30 members—alto, tenor, and bass.

Rules of the Bath Orpheus Society.

Conductor : Mr. HENRY J. DAVIS, L.R.A.M.

1.—This Society shall be called the "BATH ORPHEUS SOCIETY," and be composed of gentlemen, who shall meet for practice of glees and part-songs.

2.—The number of members shall be unlimited, provided that the voices are in due proportion to each other.

3.—The affairs of the Society shall be managed by a Committee, to consist of the Conductor, Secretary, Treasurer, and five members, the senior in office of the last-named to retire annually, who shall be eligible for re-election, and at the Annual Meeting the Conductor, Secretary, also Treasurer shall be elected.

4.—The name of every candidate for membership must be communicated to the Committee, who will satisfy themselves, by examination or otherwise, of his musical efficiency. The candidate must subsequently attend one of the Society's rehearsals, and be proposed and seconded at that rehearsal, and his election shall be decided by ballot at the meeting following. Five black balls to exclude.

5.—The annual subscription shall be five shillings, payable in advance.

6.—Subscribers of not less than half-a-guinea shall be admitted to any or all the Society's rehearsals and concerts during the season.

7.—A member may introduce a friend (except at the rehearsal preceding an open night) on payment of threepence, but they will not be allowed to take part in the rehearsal without permission of the Conductor.

8.—No member of the Society shall be allowed to take away or borrow music without the permission of the Secretary.

9.—No rule shall be altered or made without the recommendation of three members, when, after notice at one meeting, it shall stand over until the next, and if agreed upon by two-thirds of the members present, shall be adopted. Any member refusing to conform to the rules of the Society, or making

himself objectionable in any way, shall, by the same majority, be liable to be expelled.

10.—That the Committee shall have power to exclude any member from singing at a concert of the Society, if, in their opinion, he has not attended a sufficient number of rehearsals.

11.—In the event of the society breaking up, the property shall be sold, and the proceeds equally distributed among the remaining members.

The duties of the Officers of the Society shall be as follows:—

1.—The Conductor shall have the direction of the rehearsals and public performances.

2.—The Treasurer shall receive and disburse all moneys under the direction of the Committee, and present a Balance Sheet to a General Meeting to be held at the close of each season.

3.—The Secretary to take minutes of the Committee meetings, register the attendance, issue all requisite notices, attend to the general correspondence of the Society, keep a catalogue, and have the charge of the property of the Society.

4.—The Committee (three of whom shall form a quorum) shall transact the general business of the Society, making suitable arrangements for the time and place of its meetings, select and approve new music, and the programmes for public performance.

The Society numbers about 40 voices, the top line sung by alto and tenor combined.

Meetings during summer months held out of doors, in grounds of President and Hon. Members.

Rules of the Leeds Prize Musical Union.

Instituted April 11th, 1893.

Conductor: Mr. BERNARD JOHNSON, Mus.Bac., F.R.C.O.

1.—The society shall be called "THE LEEDS PRIZE MUSICAL UNION," and shall usually meet each week from October to March, and alternate weeks from April to September inclusive, on Monday evening, at 8 o'clock, or otherwise, as best suits the convenience of members, for the practice of Vocal Music.

2.—The Officers of the Union shall consist of Conductor, Treasurer, Secretary, and Assistant Secretary, who, together with four other members, shall form the Committee of Management. Five members of Committee shall form a quorum.

3.—The Committee shall be elected annually at a General Meeting of the members to be held at the last ordinary meeting in the month of September. In the event of any vacancy occurring during the year, the same shall be filled by a vote of the members at any ordinary meeting.

4.—The Conductor shall have the entire direction of the musical arrangements at each meeting of the Union. He shall be Chairman of all meetings, except in case of unavoidable absence, when a member of the Committee shall be elected to the post.

5.—The Treasurer shall keep regular accounts, and prepare a balance sheet for presentation at the Annual Meeting, the same to be previously audited by two members elected at the last meeting prior to the Annual Meeting.

6.—The Secretary shall be in attendance at each meeting, or in case of unavoidable absence, shall appoint one of the members of Committee to act as substitute. He shall keep a correct report of all the business of the Union, execute all correspondence therewith, and shall register the attendance of all members at each meeting. He shall also act as Librarian, and have the custody of, and be responsible for, the music, &c., of the Union.

7.—The Union shall be limited to 41 Ordinary Members (herein referred to as Members) and an unlimited number of Honorary and Practising Members.

8.—Each Candidate for admission as an Ordinary Member must be proposed and seconded by members of the Union. The candidate's full name, with the name of the proposer and seconder, must be sent or handed to the Secretary in writing, at any ordinary meeting, and the Secretary shall, within a fortnight, bring this nomination before the Committee. If unanimously approved by the Committee, the nomination shall be submitted for ballot to the next ordinary meeting of not less than two-thirds of the total number of members of the Union.

In the event of not more than two dissentient votes being recorded against the candidate, he shall be duly elected a member.

9.—The Annual Subscription of members shall be 5s., payable quarterly in equal instalments, in advance, at the first meeting in the month of April, July, October, and January, in each year respectively. Each new member shall pay the current quarter's subscription on his election in addition to an entrance fee of 2s. 6d.

10.—Any member absent from three consecutive ordinary meetings, without satisfactory reason being given in writing to the Secretary and approved by the Committee, or failing to pay his due proportionate amount of annual subscription to the Treasurer by the end of the quarter, shall cease to be a member of the Union, and shall forfeit all interest therein.

11.—Subject to the unanimous approval of the Committee, a Special General Meeting of the Union may be called within a fortnight on receipt, by the Secretary, of a requisition, signed by six members, stating fully the object for which the Special General Meeting is desired.

12.—Any member may borrow the music of the Union on application to the Librarian, to whom it must be returned when required, in good condition.

13.—The proceeds of all engagements, contests, &c., entered into on behalf of the Union, by four members and upwards, shall be subject to a deduction of 10 per cent., the same to be handed over to the Treasurer not later than the first meeting following such engagement, &c., and the same shall be placed by the Treasurer to the credit of the Union's funds.

14.—If at any time it be thought desirable to alter or add to these rules, a proposition in writing may be made by any member, stating exactly the desired alteration or addition, and sent or handed to the Secretary at any ordinary meeting. The Committee shall, within a fortnight, consider such proposal, and if the same be unanimously considered reasonable and requisite, shall report thereon to the next ordinary meeting following such consideration. If then agreed to by a majority of not less than two-thirds of the total number of members of

the Union, the same shall be duly carried, and shall be binding on all the members as if the same had been incorporated herein.

15.—If in the event of the number of members of the Union being reduced to less than four, these may, by a majority, agree that the Union be dissolved, and the effects disposed of as they may determine.

16.—Honorary Members may be admitted to the Union at a minimum donation of 5s. per year; such year (or portion of a year, as the case may be, according to the date of election) to terminate with the official year of the Union. Candidates for Honorary Membership to be proposed and seconded by members of the Union, and if approved by a majority of the Committee, shall be duly elected. Honorary Members shall not be allowed to vote upon any matter affecting the Union, be not elected on the Committee of Management, nor participate in any benefits derived from the Union's funds or effects, and that they only be admitted to rehearsals on the first meeting in each month, except by special vote of the members present.

17.—Practising members may be admitted to the Union at a minimum donation of 7s. 6d. per year; such year (or portion of a year, as the case may be, according to the date of election) to terminate with the official year of the Union. Candidates for practising membership to be proposed and seconded by members of the Union, and if unanimously approved by the Committee, shall be duly elected. Practising members shall have the privilege of attending all ordinary rehearsals, but they will not be allowed to vote on any matter affecting the Union, be not elected on the Committee of Management, nor participate in any benefits derived from the Union's funds or effects; neither will they be allowed to sing with the members at any concert or contest without the unanimous approval of the Committee.

About 30 voices—alto, tenor, and bass.

The Dowlais Male-Voice Choir.

(Liverpool National Eisteddfod Prize-winners.)

Mr. Harry Evans, F.R.C.O., writing from Merthyr, says the principal rules governing the Choir, of which he is Conductor, are as follows :—

Any member who misses 3 consecutive rehearsals without giving a satisfactory reason be dismissed.

No one allowed to join the Choir unless the Conductor is satisfied of the *quality* of his *voice*; reading is not considered so important.

The Conductor states that he trains his first tenors to cultivate a full head voice up to B and C.



THE APOLLO CLUB.

Choruses and Part-songs, for Men's Voices, in the
Old Notation and Tonic Sol-fa. Parts, O.N. only
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Come, let us march	L. de Rille	3d.	1d. 81
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Come, merry comrades	V. E. Becker	4d.	76
Come, merry men	Abt	2d.	44
Come, sweet Marguerite	Tom Sutton	2d.	1d. 167
Come to the woods	Abt	2d.	32
Come where my love lies dreaming	Sutton	3d.	1d. 181
Comrades' song of hope, The	Adam	3d.	11
Crossing the Bar	Carey Bonner	2d.	1d. 190
Crows in a cornfield	T. Phillips	4d.	77
Crusader's War Song, The	R. G. Thompson	4d.	1d. 164
Cyrus in Babylon	Ernest Boulanger	4d.	114
Dame Durden (T.T.B.)	Dr. Harrington	1d.	1d. 132
Dawn of day appeareth, The	Mohring	2d.	43
Dear Old England	V. E. Nessler	2d.	1d. 34
Destruction of Gaza, The	Laurent de Rille	6d.	2d. 66
Dewdrops hang, The	Abt	2d.	64
Down in a flowery vale (madrigal)	C. Festa, 1541	1d.	1d. 212
Dream of home, The	Abt	2d.	45
Drink to me only	Arr. by G. Riseley	3d.	75
Drink to me only	Old English	2d.	1d. 148
Drowsy woods, The	Storch	2d.	6
Elf, The	Franz Curti	6d.	2d. 200
Emigrants, The	Ch. Alwen	2d.	13
English name, The	J. E. Schmolzer	2d.	1d. 50
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Fair Flora decks	J. Danby	1d.	91
Fame of Britain's ancient, The	L. de Rille	3d.	1d. 30
Fiji Romance. A (humorous)	W. A. Gracey	2d.	1d. 136
Forest Rose, The	C. L. Fisher	2d.	55
Freely blow	T. Cooke	4d.	92
Glorious Apollo	S. Webbe	1d.	95
Golden Calf, The	L. de Rille	4d.	2d. 120

The Apollo Club—Continued.

	O.N.	S-F.	NO.
Good-bye, sweetheart, good-bye	J. L. Hatton	2d. 1d.	168
Green pills for green people (humorous)	Clarke	3d. 1½d.	195
Hail! lovely night	Edward Rousselle	3d.	67
Hail, smiling morn	R. Spofforth	1½d. 1d.	141
Hail to the chief	Bishop	2d. 1d.	16
Hallelujah Chorus, The (from <i>Messiah</i>)	Handel	4d. 1½d.	69
Hark! the warlike drum	Krug	3d. *	24
Healthful chase, The	Astholtz	3d.	9
Her bright smile haunts me still	Wrighton	2d. 1d.	176
Hip, hip, hurrah	E. Kremser	4d.	79
Hoarse singers, The	Richard Genée	2d. 1d.	41
How soft and clear the summer	E. Stoiber	1½d.	83
Hohenlinden	T. Cooke	6d. 2d.	99
Hues of day	Jules Berleur	3d. *	37
Hullo! (True Brotherhood)	H. Ernest Nichol	2d. 1d.	180
Hunter's love, The	C. L. Fischer	2d. 1d.	139
Hunters, The	Ch. Rochas	6d. 2d.	160
Hunting Chorus (from <i>Euryanthe</i>)	Weber	2d. *	21
Huntsmen, The	J. Théodore Radoux	8d. 4d.	173
Hurrah for the frost		1½d.	89
I am so nervous	Kucken	6d. *	2
If you want a kiss, why take it	A. G. Robyn	2d. 1d.	199
I greet thee, O my fatherland	A. M. Storch	1½d. 1d.	81
I heard the bells in distant	C. Isenmann	3d. 1d.	27
I love the merry sunshine	Abt	2d.	54
In Absence	Dudley Buck	2d. 1d.	184
In the Storm	Franz Curti	4d. 2d.	203
Is John Smith within?	C. B. Rutenber	1½d. 1d.	109
Italian Salad	Richard Genée	6d. *	5
Jenks' Vegetable Compound	J. C. Macy	4d. 2d.	113
Johnny Schmoker	G. F. Root	4d.	187
King of Worlds, The	A. Dard-Janin	6d. 2d.	123
Lady, awake	L. F. Witt	2d. 1d.	58
Lady Love (Banjo serenade vocally imitated)	Glanvill	1½d. 1d.	88
Last Day of Pompeii, The	Jean Ritz	4d. 2d.	97
Let English song aloud ring out	H. Fiby	2d. 1d.	35
Let the lusty shout	Abt	2d. *	3
Liberty	Leon Paliard	3d. 1½d.	158
Like a voice from afar	C. Bauer	6d. 2d.	73
Lightly foot it	R. Richter	3d.	47
Lipting Pingewing	C. T. Steele	2d. 1d.	151
Little Church, The	V. E. Becker	1½d. *	106
Little farm well tilled, A	T. Hook	1d. 1d.	152
Little Jack Horner	Percy B. Gale	3d. 1½d.	177
Lo! His mighty voice (Psalm xxix)	C. Zuschneid	4d. 2d.	191
Lord is a man of war, The	Handel	1½d. 1½d.	186
Lover's Complaint, A	W. R. Glanvill	3d. 1d.	42
Love's Comedy	A. Jarratt	3d. 1½d.	104
Loving Father holds thy hand, A	E. Schultz	2d. 1d.	49
Lull me to sleep	W. J. Kidner	3d. 1d.	145
Magnificat (Latin and English words)	Fr. Riga	6d. 2d.	161
Maiden fair	Haydn	3d. *	39
Marching Song	Stuntz	2d. *	40
March of Israelites (arr. from <i>Eli</i>)	Sir M. Costa	3d. 1½d.	165
March of the Men of Harlech	Welsh	3d. 1½d.	124
March of the Regiment, The	Laurent de Rille	6d. *	65
Martyrs of the Arena, The	Laurent de Rille	6d. *	15
Mary of Argyle	S. Nelson	2d. 1d.	149
Massa's in de cold ground	Tom Sutton	3d. 1½d.	182
Matona, dearest maiden (madrigal)	O. Lassus	3d. 1½d.	215
Mellow Melon, The (humorous)	W. Richardson	2d. 1d.	192
Merry Spring, The	T. Cooke	3d. 1½d.	93
Midnight	J. B. Katto	3d. 1d.	71
Miners, The	Fr. Riga	6d. 2d.	174
Music flows in varied measure	W. Muller	2d. 1d.	26
Nelly Gray	Tom Sutton	3d. 1½d.	183
Nelly was a lady	Arr. A. H. Ashworth	2d. 1d.	162
Nero	Mathieu Neumarn	4d. 2d.	185

The Apollo Club—Continued.

		O.N.	S-F.	NO.
New Year's Welcome, The	T. Cooke	3d.	1½d.	94
Night and day	Alfred Dard	4d.	2d.	119
Northmen's Song of Freedom	F. W. Kucken	1½d.	*	98
Norwegian Wedding, A	Kjerulf	2d.	1d.	18
Now, friends, we're met to-night	J. L. Hatton	3d.	1d.	140
O breath of music (sep. harm. accompt.)	F. Behr	4d.		84
O could I soar aloft (Tenor solo)	S. Engelsburg	2d.	1d.	28
Old folks at home, The	Arr. Tom Sutton	2d.	1½d.	146
O my fatherland	Léon Jouret	6d.	2d.	172
One Life	John Cornwall	1½d.	1d.	103
One smile from thee	M. W. Balfe	3d.	1½d.	209
Arranged for baritone solo with chorus. A beautiful air.				
On the ramparts	A. Saintis	6d.	*	10
On the banks of Allan water	Old English	2d.	1d.	147
On the sparkling snow	A. Thomas	2d.	*	8
O the rolling sea	Fairlamb	2d.	1d.	19
Our Saxon sires	Mendelssohn	2d.	1d.	56
Owl and the Pussy Cat, The	R. de Koven	3d.	1½d.	202
Phyllis is my only joy	J. W. Hobbs	2d.	1d.	150
Pickaninny Lullaby	J. C. Macy	2d.	1d.	137
Please, won't you be (humorous)	Dan Doré	2d.	1d.	138
Poor Old Joe (T.T.B.B. in "Choral Handbook")		1½d.		
Promised Land, The	F. de la Tombelle	4d.	2d.	159
Pump, The	C. T. West	3d.	1½d.	108
Pussy and the Mice	Dyved Lewys	3d.	1½d.	131
Pussy's in the well	C. B. Rutenber	1½d.	1d.	110
Pussy's in the well	J. B. Herbert	2d.	1½d.	153
Queen of the Valley (glee)	Dr. Callcott	3d.	1d.	211
Quibble's Cocoa	F. J. Harper	3d.	1½d.	155
Rataplan	Arr. J. Otto	2d.	*	101
Rhine-maiden, The	Henry Smart	3d.	1½d.	210
Rising sun, with silvery beam, The	The Abt	2d.		62
Rouse ye, comrades	Wainwright	1d.	*	102
Rule, Britannia	Arne	2d.	*	38
Sad Autumn Wind, The	Arr. by G. Riseley	2d.		74
Safe in port	A. Limnander	6d.	2d.	96
Sailor's Song, A	W. J. Kidner	2d.	1d.	157
Sea Fight, The	Léon Paliard	6d.	2d.	122
Serenade at Seville	V. Herpin	4d.	2d.	125
She wore a wreath of roses (with solos)		3d.	1½d.	189
Simon the Cellarer	J. L. Hatton	3d.	1d.	128
Simple Simon	J. C. Macy	1½d.	1d.	87
Sleep thy last sleep	P. Davies	2d.	1d.	154
Smugglers, The	Limnander	6d.	2d.	121
Soako for the hair (humorous)	Tom Sutton	4d.	2d.	193
Soft breeze is silent, The	Max Zenger	3d.		33
Soldiers, brave and gallant be	G. G. Gastoldi	2d.	1d.	216
Soldiers of Gideon, The	C. Saint-Saens	9d.	6d.	130
Soldier's return, The	Thomas Koschat	2d.	1d.	48
Song of the Northmen	J. H. Maunder	3d.	1½d.	105
Song of the Sailors, The	Jos. Radoux	6d.	2d.	175
Song of the Silent Land (Longfellow)	Thompson	3d.	1½d.	163
Song of the waves, The	F. Riga	6d.	2d.	171
Soul-alluring spring (Orch. parts, hire)	Schamann	4d.		86
Spell is on the woods, A	H. Goring	2d.	*	17
Spider and Fly	Theo. Moscher	3d.	1½d.	197
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16	Are we so soon to part?	F. Otto
149	As the moments roll	Webbe
114	A withered wreath	H. Jüngst
125	Baa, baa, black sheep	Adam Geibel
147	Basso Profundo, The	F. J. Harper
100	Battle Prayer, The	Himmel
150	Beware	J. L. Hatton
58	Boar's head carol, The	Old English
119	Briton and his Fatherland, The	K. Haeser
112	Brothers, let us all be jolly	H. Moir
162	Bye-lo-land	J. C. Macey
64	Calm is the sea	H. Pfeil
70	Carinthian Courtship	Koschat
55	Christians, awake (Christmas)	Wainwright
45	Cobbler and the crow, The	Anon
102	Come in the silent night... ..	Petschke
99	Come, let's sing	Marschner
113	Come, zephyr, gently	H. Jüngst
153	Dame Durden	Arr. C. J. Steele
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26	Evening Repose	F. Abt
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1	Float, ye sounds	J. Beschnitt
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160	Flowerets close at eve, The	Arnold R. Mote
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30	From distant lands	Marschner
73	From the home the warrior	C. Isenmann
130	From the village steeple	Welsh Air
97	Give me here the goodly few skilled in s ng	Stunz
154	God of our fathers... ..	G. W. Warren
56	God rest you (Christmas)	Traditional
165	God save the King...
76	God speed the right	E. M. Arndt
121	Ha! ha! ha! laughing is contagious... ..	Root
53	Hark! the herald (Christmas)	Mendelssohn
32	Hark, the impatient steeds	Muller
126	Hey, diddle-diddle	Adam Geibel
84	Holy and blessed	Abt
11	Holy calm and stillness	Abt
2	Holy night	Beethoven
48	Hope will banish sorrow... ..	Swabian
22	Honour to thee, dear old England	F. Abt
91	Horn, The

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15	How can I bear to leave thee	Kinkel
94	Husband's love song, The	F. Abt
50	Hunter's song, The	Neils Gade
163	I heard a voice from heaven	C. B. Hawley
6	I know a maiden fair to see	Girschner
166	I prithee send me back my heart	Geo. B. Nevin
54	I saw three ships (Christmas)	Old English
74	I think of thee	Paul Plohow
71	In stillness night surrounds us	Schubert
4	In the forest glades	Kuhlau
52	It came upon the midnight clear (Christmas) ...	Traditional
115	It is by toil that man is free	W. Handberg
148	It was a lover (Morley)	Arr. J. Gallie
134	Land of greatness	Haydn
85	Land renowned	Franz Abt
49	Lead, kindly light,	J. B. Dykes
155	Lead on, O King Eternal	Salvatori
138	Leicestershire hunting song	E. Dahl
51	Let Christian men rejoice (Christmas)	
164	Lift the strain of high thanksgiving	R. de Koven
62	Like the woodland rose	Franz Mair
93	Lord of the nations	F. Fleming
95	Lorelei, The	
33	Lovers, The	T. Koschat
39	Love's good night	M. Anding
13	Love's night	Chwatal
80	Madeline	Italian
82	Magic power, The	F. Kücken
14	Merry men are we	Comm-r
10	Might with the right, The	Callcott
69	Mighty Lord, The	Beethoven
24	Mighty Norseman, The	
81	Mill-wheel, The	German Air
103	My dear Mistress	Spofforth
109	Newborn glories of the spring	Schmölzer
137	Norwegian song of freedom	E. Grieg
116	Now fare thee well, my own sweetheart	Nessler
159	Now the labourer's task is o'er	Dykes
57	O come, all ye faithful	Portuguese
63	O come now and meet me	H. Pfeil
87	O glitter of the naked sword	H. Boie
115	O skylark	V. E. Nessler
25	O sorrow not (evening song)	A. Truhn
101	On the dewy breath of even	F. Abt
67	On the mountain as I lingered	F. Mair
156	Onward, Christian soldiers	Haydn
136	O who will o'er the downs	R. L. de Pearsall
47	Perfect in Christ	J. H. Howe
9	Proudly as the eagle	Spohr
104	Rover's joy, The	F. Abt
139	Rustic maid, The	Danish Folk Melody
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8	See the setting sun	
10	Shall mirthful melody	Zöllner
27	Singer's bond, The	J. H. Sützel
68	Singer's grave, The	Silcher
35	Singing softly, rippling gaily	Lindpaintner
90	Sing, tuneful choir	Otto
83	Sing, ye poets	F. Lachner
19	Sleep, thou wild rose	F. Abt
44	Sleep thy last sleep	J. Barnby
86	Shunber hangs o'er the valley	Franz Abt
40	Softly sighs the voice	Weber
135	Song of the veterans	Schumann
157	Son of God goes forth to war	H. S. Cutler
77	Sound out the loud ("The English Martyrs") ...	D. H. Tengel
61	Spin, spin (Swedish folk-song)	Hugo Jüngst

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12	Storm, The	Durrner
117	Stream is still, The	V. E. Nessler
3	Sunset and night	Abt
93	Sun, with splendour	Baumgartner
123	Sun has set, The	E. Schmid
79	Swabian trooper's song	Swabian
111	There's a nook where oft I sit	Schmidt
21	There's music in the air	G. F. Root
89	There is in every Switzer's breast	J. R. Weber
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7	Though o'er earth still sleeping	Abt
5	Thoughts of home...	J. G. Müller
17	Three bumble bees, The	H. Truhn
60	'Tis better at home	H. Pfeil
66	'Tis hard to part (Farewell)	J. Witt
124	To the stars	J. P. Attwater
42	True sword, thy dark blade	Weber
141	Trumpet note of war, The	Marschen
152	Tyrolese Huntsman, The	Tyrolese Air
129	Wake not, but hear me, love	Thompson
46	Wanderer on moor	R. Tschirch
34	We do not know how much we love	Loder
122	We tramp all day	E. J. Phelps
128	When evening's twilight...	J. L. Hatton
41	When for the world's repose	Mornington
120	When the distant voice	Kucken
31	When the swallows	F. Abt
59	When far on the hillside...	Schmölzer
36	While o'er the rolling sea	C. Wilhelm
144	While the world is hushed	A. P. Morgan
158	Who is on the Lord's side?	
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